



art & jardins
Hauts-de-France



PRESS INFORMATION

International Garden Festival
Hortillonnages Amiens

2021



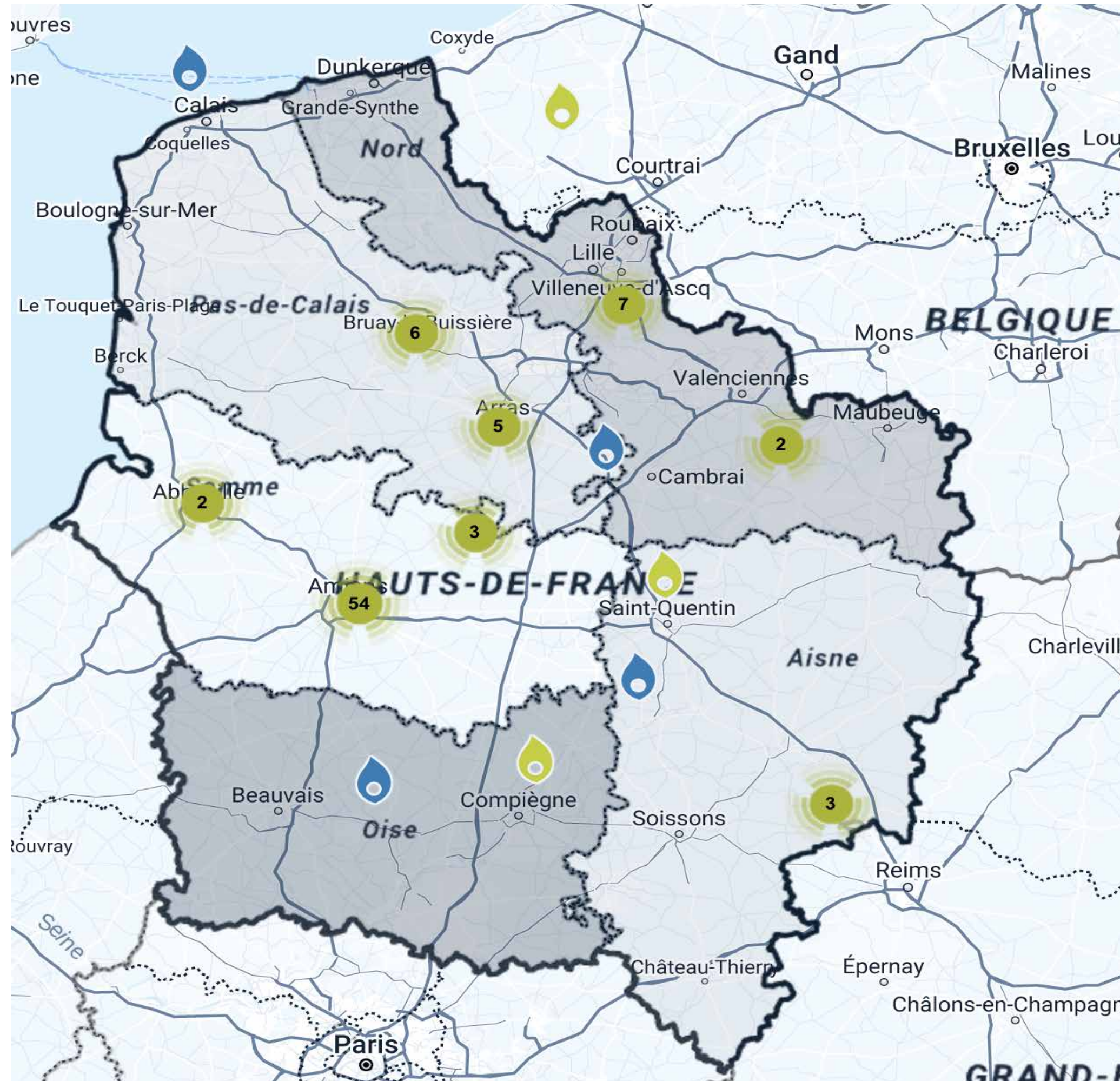
Région
Hauts-de-France

HAUT & FORT
HAUTS-DE-FRANCE

Art & Jardins I Hauts-de-France



Mapping of landscape productions & artistic creations
in the 5 departments of the Region



SUMMARY

**International Garden Festival I
Hortillonnages Amiens
12th édition**

**Gardens of the Somme
Valley**

**Gardens of Peace I
Hauts-de-France - Belgium - Grand Est**

**Citizens' Gardens I
Mining Basin**

**Vegetable Gardens I
5 high schools - 5 departments -
5 landscapers**

**International Garden Festival I
Hortillonnages Amiens 2021**

- > 28 gardens
- > 21 installations
- > 1 floating architecture
- > 1 photographic project

Somme Valley

- > Abbeville : 1 garden
- > Long : 1 garden
- > Saint-Quentin : 1 garden
- > 1 garden planned in 2021

Citizens' Gardens | Mining Basin

- > Calonne-Ricouart : 2 gardens
+ 2 installations
- + 1 scenographed path
- > Grenay : 1 garden

Gardens of Peace I Hauts-de-France - Belgium

- > 14 gardens
- > 8 gardens planned in 2021-2022

Gardens of Peace | Grand Est

- > 8 gardens in progress and planned in 2021-2022

Vegetable Gardens |

- 5 high schools**
- 5 departments**
- 5 landscapers**
- > Aisne : Chauny
- > Nord : Lille
- > Oise : Clermont
- > Pas-de-Calais : Calais
- > Somme : Amiens

Art & Jardins | Hauts-de-France

A label of artistic & landscaped creation in the service of a territory

Since 2017, at the initiative of the Hauts-de-France Region, Art & Jardins | Hauts-de-France has committed to a unique landscape dynamic at the heart of public spaces. The garden, an authentic marker of people living together, is transformed into a territory of creation and experimentation.

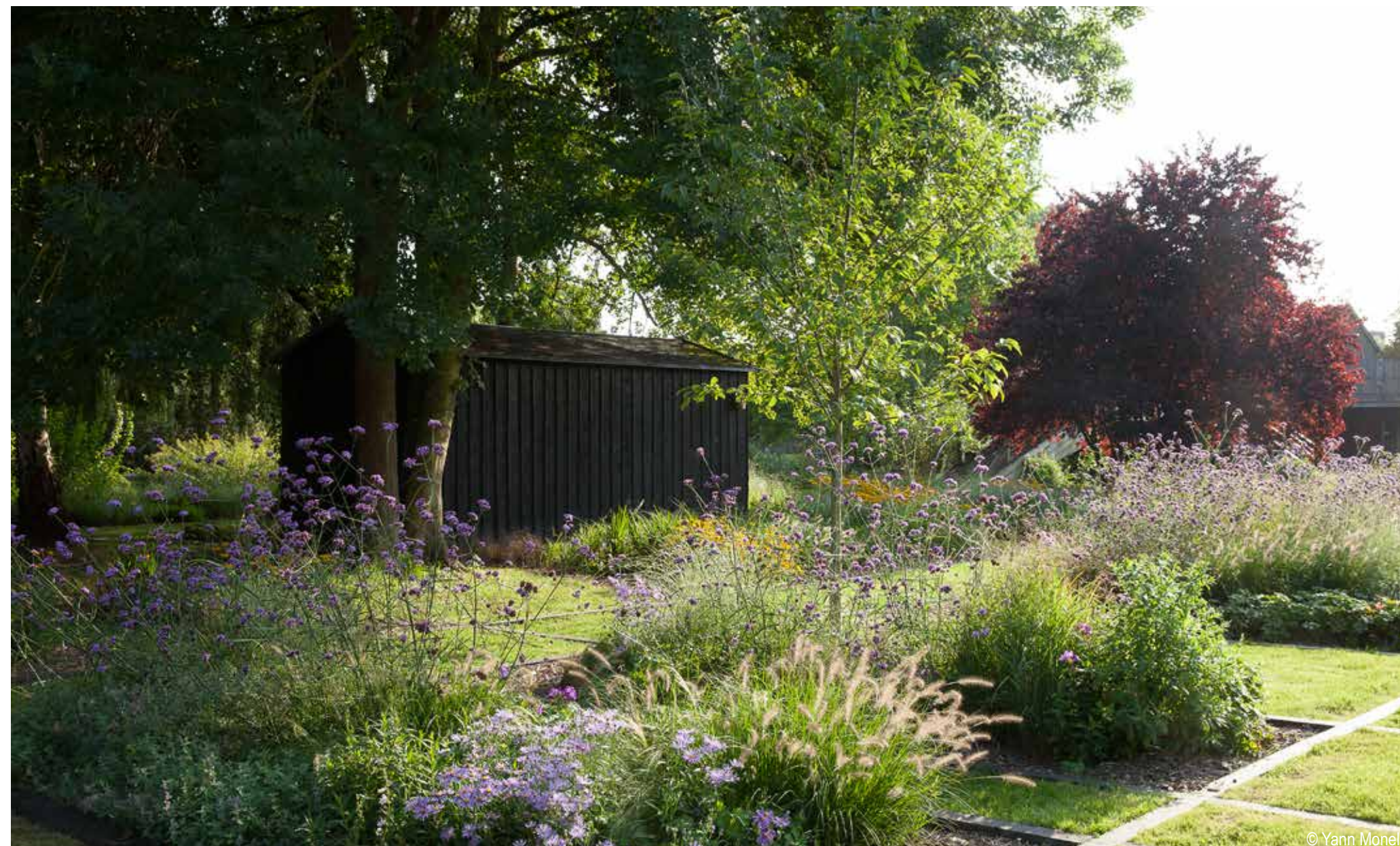
After taking over the organisation of the International Garden Festival | Hortillonnages Amiens, we have initiated a project around memory, with the Mission of the Centenary of the First World War, by creating the Gardens of Peace Trail in the Hauts-de-France region and in Belgium. This trail has now been extended into the Grand Est region with the support of the Ministry of the Armed Forces, which will make it possible to design a peace trail incorporating around forty gardens. We are continuing with the landscape tour along the Somme River and we continue to promote the history of the Mining Basin by producing Citizens' Gardens with the participation of the inhabitants. Since the autumn of 2020, in partnership with the education authorities of Amiens and Lille, we will produce vegetable gardens in 5 high schools in the 5 departments of the Hauts-de-France. The gardens will be created by landscapers, teachers and students.

Now a member of Europa Nostra, we are strengthening our network of European partnerships. In the summer of 2021, our landscape and artistic creations will be displayed in a photographic exhibition organised by the Schloss Dyck Foundation in the Rhineland. We continue our collaboration with the National School of Architecture in Marrakech, and we will be present again at the 2022 edition of lille3000 UTOPIA. Our projects are also publicised through books, including a book on the productions of the 2018-2020 Festival whose publication will coincide with the opening of the 2021 edition.

The achievements of Art & Jardins | Hauts-de-France respond to various themes which allows us to transform a cultural project into a societal and social project, and to question the challenges of tomorrow. In supporting environmental awareness and stimulating economic development through tourist attractiveness and job creation, the association has become an ambassador for the territory. It thus materialises a cultural project shared with visitors and the inhabitants of the Hauts-de-France region.

I wish you a good read and look forward to welcoming you to our gardens very soon.

Gilbert Fillinger, Director Art & Jardins | Hauts-de-France



To transform a cultural project into a societal and social project, while questioning the challenges of tomorrow



The principles and objectives of the association

- To assert itself as a production structure and to support landscape, architectural and plastic creation, with a particular focus on young designers;
- To question natural sites to enhance and preserve the patrimonial and cultural heritage while developing the attractiveness of the territory;
- To encourage professional integration with an insertion workshop and an accreditation for volunteering in civic service;
- To re-examine the nutritional capabilities of certain sites, and more broadly to integrate the societal and environmental issues - particularly the question of water;
- To participate in the social and solidarity-based economy by distributing the food that is produced;
- To encounter new audiences, especially the younger generation with little or no access to culture to raise their awareness of creation, landscape, food production, the issue of climate change, and to be involved in group and civic actions;
- To encourage reflections about Peace, its memory, its preservation at a time when Europe is looking inwardly and when it is essential to remember that European construction was built on peace and that peace is the future of our planet;
- To build international partnerships around our artistic, ecological, social and societal approach and preoccupations.

International Garden Festival | Hortillonnages Amiens - Agents of the insertion workshop on the plots





The 2021 edition 28 gardens, 21 installations, 1 floating architecture & 1 photographic project



The 2021 edition

28 gardens, 21 installations,

1 floating architecture & 1 photographic project

Camon > Clermont Lake

Floating reception architecture

• Alexis Deconinck, *Origami* / 2020

Gardens

- Florent Morisseau, *Le potager embarqué*
- Grand prix du concours national des jardins potagers 2012 / 2010
- Fanny Anthoine-Milhomme et Jean-Philippe Teyssier, *L'île de la Pépinière* / 2010
- Wagon Landscaping avec Chloé Francisci, *Le jardin d'Érode* - Prix AJAP 2016 / 2011
- Élyse Ragueneau, Astrid Verspieren et Xavier Dumont, *L'île perdu(e)* / 2011
- Collectif Blah Blah Blah, *Follow me I*, 2013 + *Follow me II* / 2020
- Collectif Gama, *Fragments* - Prix AJAP 2016 / 2013
- Collectif PIP, *Hydrophone* / 2013
- Kelly Lebourgeois et George Salameh, *Enjeu de culture* / 2014
- Collectif MaDe, *Pop-Up Island* / 2015
- Manon Bordet-Chavanes, Marie Bregeon et Johann Laskowski, *Sphère nourricière* - 3^e prix jardin 2016 - jardin pédagogique - Société Nationale d'Horticulture de France / 2016
- Collectif CLAP, *Les berges sonores* / 2016
- Solène Ortolli, *La chambre des lisières* / 2018
- Stéphane Larcin et Baptiste Demeulemeester, *Cabotans maraîchers* / 2019
- Piano Paysage + Atelier L., *Le jardin brise-lames* / 2019
- Green Resistance, *Île était une fois* / 2019
- Atelier du Dehors, *Le banquet cornélien* / 2020
- Atelier eem, *+2°C = 43 cm* / 2020
- Atelier Faber, *Roques* / 2020
- Collectif Pop Up, *À dans 10 ans...* / 2020
- Livia Kolb & Virginie Alexe, *Élever la terre* / 2021
- Alix Eoche-Duval & Cyril Servettaz, *3 kilomètres à la ronde* / 2021
- studio audal, *Jardin fortifié* / 2021
- Sylvestre, *Le rivage des cirses* / 2021

Installations

- Boris Chouvellon, *Miroir aux alouettes* / 2014
- Cécile Meynier, *Totem à salades* / 2018
- Simon Augade, *Affaissement* / 2019
- Raphaëlle Duquesnoy, *Hortillophones* / 2019
- Delphine Renault, *Hutte* / 2020
- Yuhsin U Chang, *Mémoire d'arbre* / 2020
- Bruno Grassler, *La peau de chagrin* / 2021
- Ilona Miknevičiute, *Îlots* / 2021
- 3 projets étudiants UFR des Arts, Université Picardie Jules Verne, *ALEA - Samarobriva - Tisser des liens* / 2021

Amiens > Fagots Island

Gardens

- Andrew Fisher Tomlin et Dan Bowyer, *Remnant* / 2014
- Atelier du Gründberg, *Small is beautiful - Une houblonnière jardinée* / 2015
- Agence Chorème, *Le bois des rémanents* - Prix AJAP 2018 / 2017

Installations

- Charles-Henry Fertin, *Module-mouvement n°13* / 2017
- Julien Laforge, *De bords à corps* / 2017
- Yuhsin U Chang, *Arcane* / 2017
- Céline Lastennet, *Vestige* / 2018
- Raphaëlle Duquesnoy, *Hortillophones* / 2019
- Thomas Wattebled, *Rien à ajouter* / 2019
- Sylvie Bonnot, *Géométrie de la chute* / 2020
- Anne Houel, *Cultures* / 2020
- Céline Cléron, *Nature permanente* / 2021
- Keita Mori, *Navette* / 2021

Amiens > Robinson Island

Garden

- Isabel Claus, *L'écrin du marais* / 2010

Installation

- Pierre-Alexandre Rémy, *Les Hortillonnages en pli* / 2013

INTERNATIONAL GARDEN FESTIVAL HORTILLONNAGES AMIENS

A landscaped & artistic voyage
An aesthetic & poetic escape

A 12th edition beneath the sign of the earth, of water and of nourishment

Created in 2010 by Gilbert Fillinger, then director of the Maison de la Culture in Amiens, the Festival aims **to promote the work of young creative landscapers, architects and plastic artists in the Hortillonnages, an exceptional natural site in the Amiens Metropole.**

The contemporary gardens and exhibits are situated on small islands and provide **a poetic journey that invites the public and the inhabitants to take a quirky, funny, critical and new look at this complex environment, its history and its future.** It is also an easy walk that questions the links between nature, culture, agriculture and heritage concerning the many impacts caused by climate change.

Located on different sites around the Clermont Lake in Camon and Rivery, and on the Fagots Island in Amiens, the **fifty productions fully integrate into their conception and design the contemporary issues of sustainable development and the evolving environmental issues:** preservation of the ecosystem, the weakening of the riverbanks, water resources, food production and the quality of food.

The Festival's philosophy is to recapture, enhance and perpetuate this green heritage supported by **proposals for mediation and workshops suitable for everyone.** Added to this is the desire **to participate in the social and solidarity-based economy** by distributing the food that is produced, and also **a social integration approach** with the agents of the insertion workshop to support the artists with the maintenance of the gardens, and with volunteers in civic service as reception staff.

Over the 11 editions, 170 works have been produced by 260 landscapers, architects and visual artists; and these have been appreciated by more than 450,000 visitors. For this 12th edition, **12 new exhibits will adorn the Festival route consisting of 4 gardens, 4 installations, 3 student projects from the UFR des Arts - Université de Picardie Jules Verne and 1 photographic project from the Institute for photography in Lille.**

How to see the Festival?

• **On foot** > accessible by the towpath to the Fagots Island, then to the Robinson Island and the Rivery Lake.

Free admission

• **By boat** > rent an electric boat in Camon at the Port à Fumier, 35 rue Roger Allou, for a 2.5 hour trip from island to island.

// NEW FOR 2021 > renewal of the boat fleet with 12 wooden electric boats //

The rental price of an electric boat is based on the number of people, from 1 to a maximum of 6 per boat:

19 € > 1-2 pers. • 24 € > 3-4 pers. • 29 € > 5-6 pers. • free for under 3 years

plus an ASCO fee for the protection and preservation of the Hortillonnages: 1 € for 11 years old and over •

0.50 € for 3 to 10-year-olds

Reservations online at www.artetjardins-hdf.com

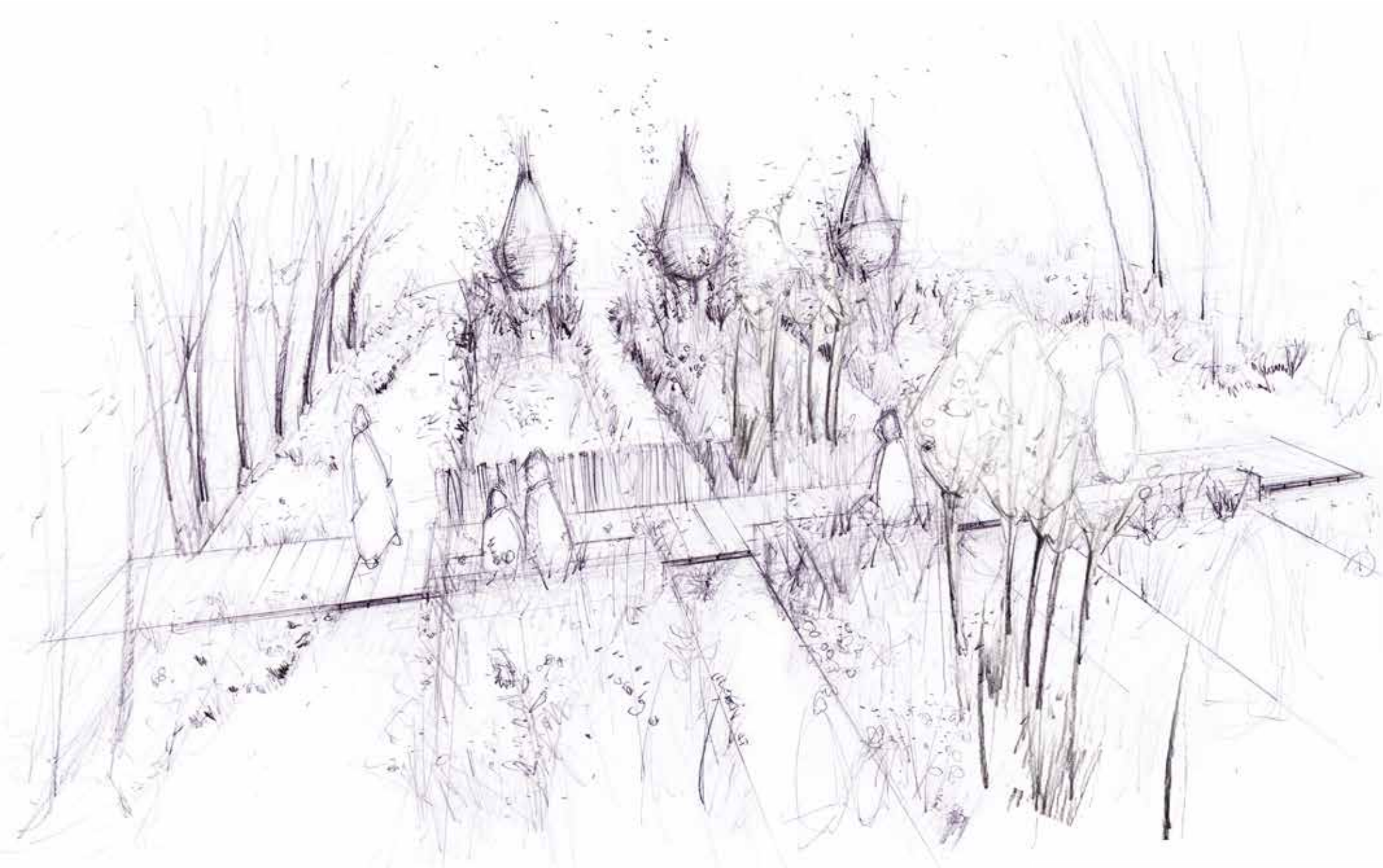
12th edition • from 22 May to 17 October 2021

For more information on the Festival and its programming in the context of the COVID-19 health crisis, please see our website www.artetjardins-hdf.com or call +33 (0) 6 78 53 55 92

Art & Jardins | Hauts-de-France is subsidised by the Hauts-de-France Region, the Somme Departmental Council and Amiens Métropole. Institutional partners: Europe is involved in Hauts-de-France with the European Social Fund - Prefecture of the Hauts-de-France Region - Maison de la Culture Amiens - Civic Service Agency - European Union. With the support of the Business Club : - Groupe Caisse des Dépôts-Mécénat - Gueudet Automobile - Groupe Duval - Fondation de France - Fondation d'entreprise AG2R La Mondiale - Fondation Crédit Coopératif - Fondation VINCI pour la Cité - EDF - SOPELEC - Maisons Henri Devred - ENGIE - Fonds de dotation Crédit Agricole Brie Picardie Mécénat et Solidarité - ENEDIS.

Alix Eoche-Duval is a graduate of the National School of Architecture and Landscape in Bordeaux. His thesis was «Detroit: Discovering a New Urbanity». This was an immersion in the heart of the communities that are reinventing this city. He bases his approach on interdisciplinarity, enriched by collaboration with landscapers, urban planners and architects. He has specific know-how of design (school groups with the Archi5 studio), consultation (Parc Robespierre in Bagneux), co-design and co-realisation (Workshop «All Over - architecture at the college») - Supervisor («International worksite» for the creation of the La Motte Festival garden) and animator (Shared Gardens with La Sauge).

Cyril Servettaz graduated from the National School of Architecture and Landscape in Bordeaux. His taste for travel and new experiences led him to finish his studies in Berlin, where his meeting with landscapers from the workshop le balto and Jan Becker would be very rewarding and formative. Now back in France, he leads an independent activity that combines field practice, design and teaching in landscaping. His approach strives to provide simple and fair answers, that are unique for each site. Plants, living matter bearing multiple meanings - whether already present on the site or not, are always in the spotlight.



© Alix Eoche-Duval & Cyril Servettaz

3 kilomètres à la ronde / 3 kilometres around

Bees roam an area of up to 3 kilometres collecting pollen and nectar from the flowers they feed on. The survival and well-being of a bee colony, like many other pollinating insects, depends on the ecological and agricultural diversity of the immediate environment. If we look at 3 kilometres around the Hortillonnages this diversity can be found: a renowned market garden, large cereal crops around Amiens and a few fruit trees scattered here and there in the mosaic of the market gardeners and the allotments.

The approach of the landscapers is to make the garden a repository of the varietal richness present 3 kilometres around their garden. The garden resonates and enters into dialogue with its surroundings thanks to the foraging power of bees. It becomes a privileged place to collect the various pollens and nectars that can be found in the Hortillonnages.

Since time immemorial the quality of pollination by the bees has improved the reproduction of the plants that nourish us. Some become tastier or more fertile others are sweeter or have a higher level and more qualitative oil content. It is therefore a story of co-evolution that is woven into this trio of Man / Bees / Production. It is this relationship of interdependence that is depicted and emphasised in this garden to focus the attention of the public on it.

Three main themes of production are illustrated here, in three lines that echo the garden motif: field crops, fruit trees and market gardening.

The three woven willow hives inserted within these three lines are positioned as guardians and guarantors of these rows, symbols of the food production that nourishes us.

The willow, a common plant in the Hortillonnages, becomes a motif for building and supporting these refuges for life.

The central deck is the symmetrical line separating the inaccessible area occupied by the beehives from the rest of the garden. This central line acts like a point of geometric and mental reflection on this interdependence and complementarity: Bees / Man / Food.

The staging of the garden questions the importance of the agricultural diversity present in the 3 kilometres around, and therefore, questions us about the survival of bees and of our self-sufficiency.

Creation 2021
Clermont Lake

Élever la terre / Raise the earth

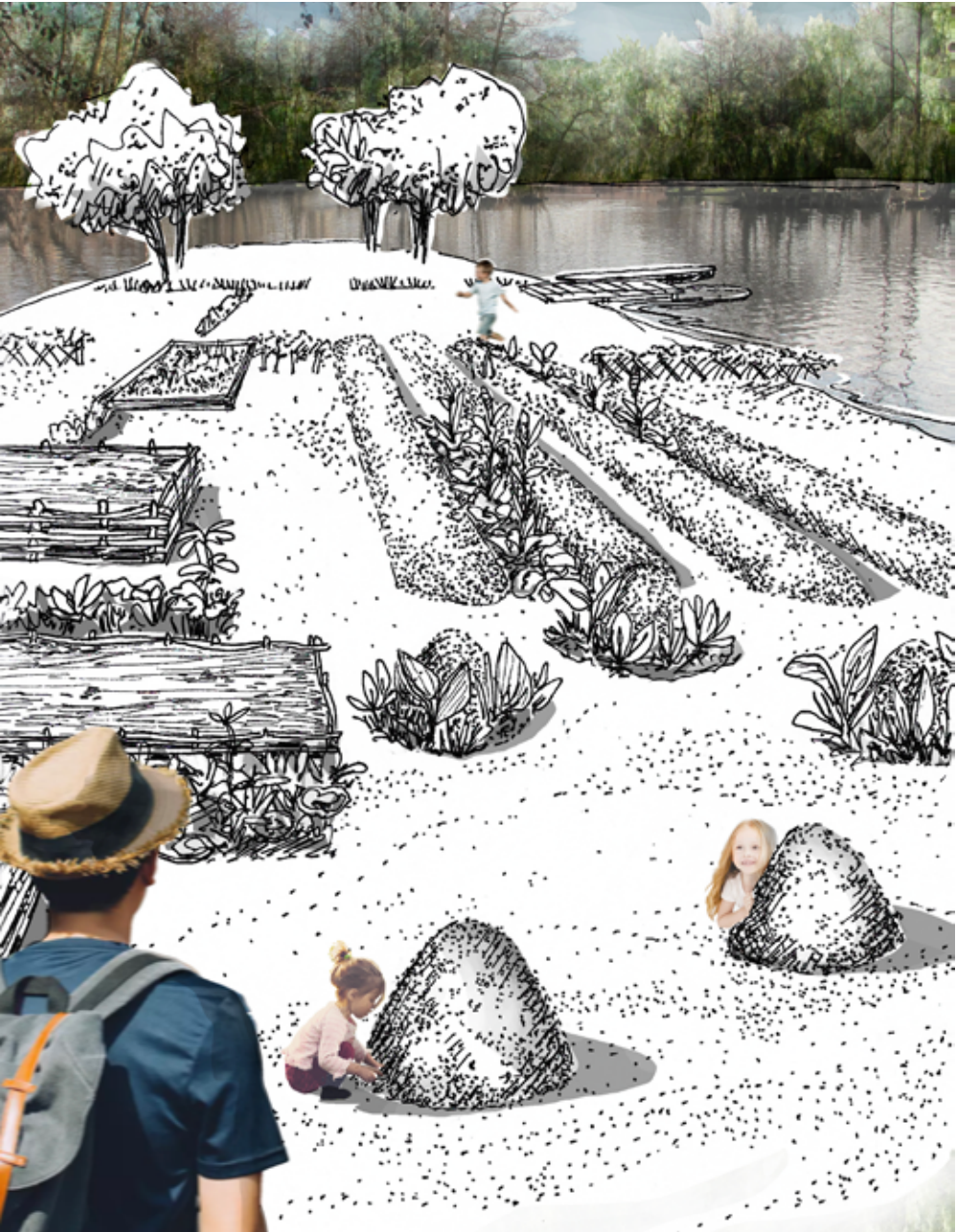
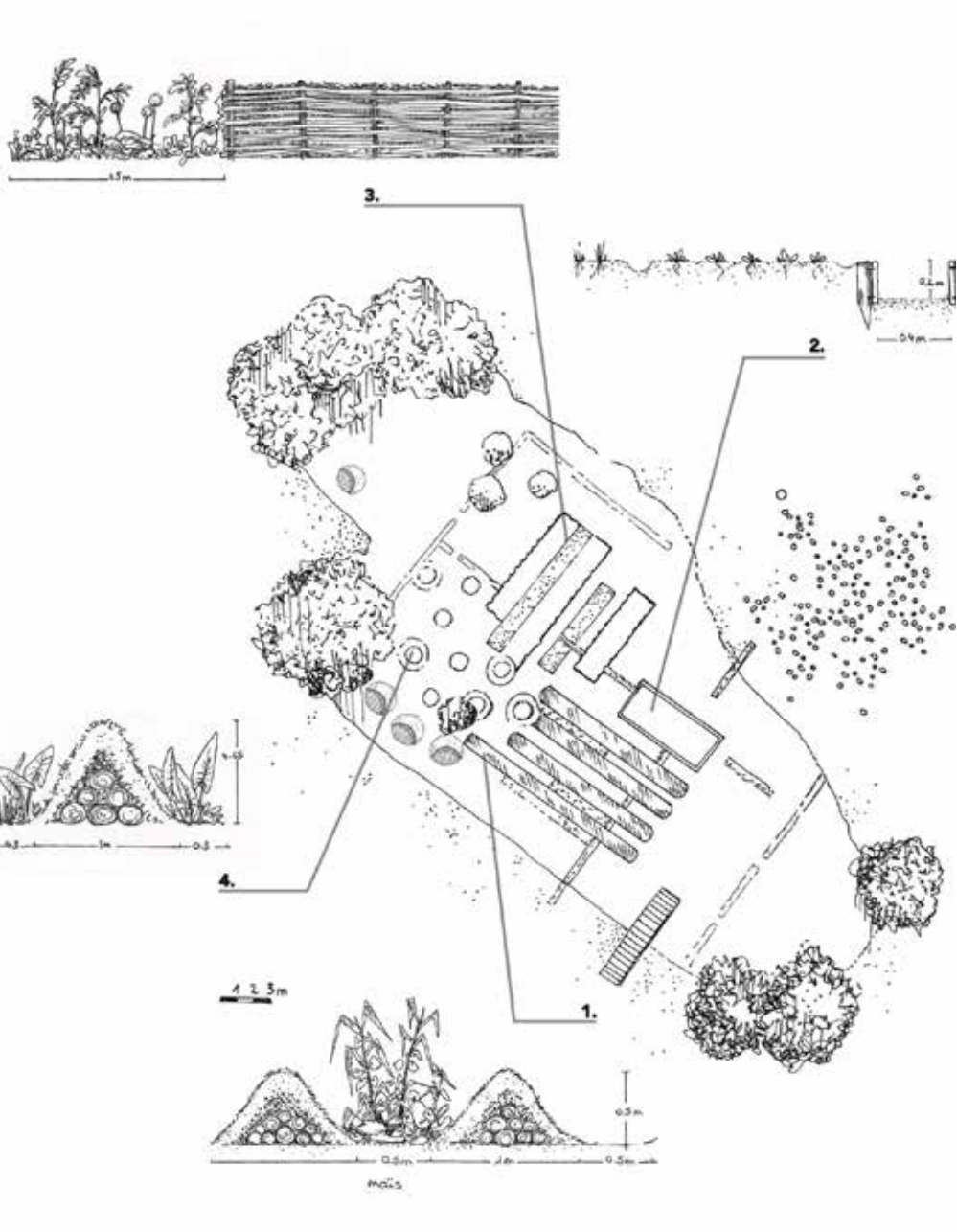
The garden is a story of traditional agriculture in a humid environment all over the world. It is a tribute to these unique and highly ingenious agricultures, which have learned over time to deal with the fluctuations of water.

Water is a natural sculptor, it creates a landscape of contours, it designs a labyrinth. It allows the irrigation and drainage of plots cultivated in wetlands. The scenography imposed by the course of the water over the fragmented land becomes the structure of the garden. The abundance of water offers incredible biodiversity that gives the marshes a rare beauty and creates a particularly fertile land. But «if water is the working tool of the market gardeners, excess water is their permanent fear» stated Éric Mollard and Annie Walter. To prevent a flood, the market gardener literally «raises» the land to cultivate his plot.

Raise the earth sets out to discover these raised areas of earth in the landscape. The journey leads to five compositions, five fragments of traditional agricultural heritage. South American camellones are shaped by cultivation beds that remind us of a «corrugated iron» silhouette. Corn, beans and squash are grown there, the virtuous association of which - in the garden or on the plate - gives them the name of the «three sisters». In the chinampas of Mexico, the nurseries are set up in boxes that contain fertile mud in which a wide variety of plants are grown, including tomatoes. Thai Hortillonnages are composed of long and narrow raised beds of crops. They are very productive, and flowers, vegetables, aromatics and fruit plants are all grown together. As for the mounds of Dugum Dani in Oceania, they allow the cultivation of tubers such as yams or taros. Four gardens can be seen along the walk. The fifth space is dedicated to the Hortillonnages of Amiens a recursive image that opens onto the surrounding landscape. Across the world, cultivation techniques create a collection of shapes: ridge, mound, raised plank, platform, long strip of earth, cavaillon, ditch, furrow... Traditionally, they meet the needs of plants. With this garden, the vegetation sublimates the curvature of the earth which is magnified here.

Raise the earth is an invitation to reflect on the earth as a heritage to be cherished and as a nourishing substrate.

Creation 2021
Clermont Lake



© Livia Kolb & Virginie Alexe

Livia Kolb and Virginie Alexe form a complementary team that combines artistic sensibility, botanical knowledge and technical know-how. They both originate from the Mediterranean which marks their sensitivity as landscapers and their attraction to tried and tested landscapes. In their landscape projects, they imagine poetic spaces to talk about heritage and local crafts. Interpreting the site's constraints and issues is also an opportunity to question representations. Above all, they give pride of place to the diversity of living things in all their forms.

Jardin fortifié / Fortified garden

Human technological progress has always been able to draw on bio-imitation or even biomimicry. If we study the shape of whale tails to design airplane wings, or the eyes of moths to improve screens, it is seldom for the benefit of nature. The number of aeroplane wings increases as the number of whales declines, while the relentless light pollution from our screens gradually reduces the territory of moths. Humanity recognizes itself as the main cause of climate change, the destruction of environments and the extinction of hundreds of animal and plant species.

So now is the time to turn things around.

This time it is nature that draws on the resources of mankind. In the Hortillonnages of Amiens, a small island is the scene of a turnaround. A garden where military engineering technology, as used in human citadels, becomes the inspiration for a fortified ecosystem. The covered way where the soldiers stood guard is replaced by a thorny bank, populated by plants with resplendent foliage and sharp thorns. It provides perfect shelter for reptiles and rodents and keeps the invaders at bay. The flooded ditch, which together with the outer wall formed the city ramparts, is covered with aquatic plants. Logs provide the ideal habitat for amphibians and insects, protecting them from voracious fish and curious hands. The suburbs and the city, where the people swarmed, turns into a dense vegetable wasteland, with many native flowers, where pollinators are busy. The whole thing is covered with mono-specific nesting boxes for insects and arachnids. Finally, where the castle created the attraction, a mound marks the observation area for the human visitor. Humans do not have access to the fortress but do benefit from two viewpoints which provide views of this protected ecosystem through the defences of the bank of thorns.

The *Fortified garden* offers areas for the development and observation of species that are native to the Somme. Using only recycled, natural and local materials, this is the opportunity to recreate valuable habitat, habitat which is quickly disappearing. An anthropodecentric design of a garden which, in the long term, could allow the identification and re-establishment of species in decline.

Founded in 2020 in Rotterdam by Quentin Aubry and Zeger Dalenberg, studio audal is at the crossroads of the following disciplines: architecture, urbanism, design, art and landscaping. By making narration its primary tool, studio audal reveals the atmosphere of the contexts and unfolds the history of its usage to link it to that of the project, from its concept to its detail, and thus transports the reader-visitor directly to the heart of an idea.

Creation 2021
Clermont Lake



Le rivage des cirses / The riverbank of Cirsium

The market gardeners saw the fertile potential of the wild marshes long ago. They established a dialogue between water and land, between the habitat and human activity. Today, the power of nature is eroding the ancient structure of the water gardens. On the plains, intensive agriculture erases the old field boundaries and stretches the landscapes. Meanwhile, the valley bottoms are closing, spontaneous natural dynamics resume and nature expresses its exuberance.

The market gardener looks at the meadow which has taken over the garden and his eyes are drawn to the *Cirsium* which grows on the fallow land with its large, pale coloured stems. The *marsh Cirsium*, this old vegetable of the meadows, sown by the wind in the mixture of other grasses. Both thistle and vegetable, wild and companion of cultivated places, a little-known plant belonging to an undervalued botanical genus, it stands on the border between the wild world and the domestic world, charming the sight and the taste. The fate of a plant meets the history of Hortillonnages here.

The garden stages this meeting and develops around the *Cirsium oleraceum* or cabbage thistle. For the picker, the presence of the cabbage thistle transforms the forest into a garden and the meadow into a crop. Growing spontaneously in damp places and on the banks of rivers in the north and east of France, the cabbage thistle finds a favourite territory in the Hortillonnages of Amiens.

The visitor discovers this little-known plant in its environment among its companions of wet meadows and megaphorbiaies. The plant is described in the garden. It helps visitors to identify it and allows them to form a relationship with it.

Inspired by the concept of *para culture*, a form of culture within the very heart of the wilderness, Atelier Sylvestre considers the spontaneous environment of the Hortillonnages as a garden. When landing on *Le rivage des cirses*, the visitor is invited to dream of new forms of a garden where the gardening gesture accompanies the dynamics of the environment.

Creation 2021
Clermont Lake



The Sylvestre workshop, from the Latin sylva, «from the forest», is a partnership born from their meeting at the National School of Landscaping in Versailles. The workshop's approach is based on observation of the site to design spaces that interact with the landscape and welcome everything wild. The landscapers place the gardening gesture in the movement of places, in the dynamic of their ecology. They conduct their workshop projects with the joy of sharing their relationship with the living. Located in Touraine, the workshop is part of the Nova-Bat cooperative and works in landscaping, from the creation of a garden to the design study.

Nature permanente / Permanent nature

Céline Cléron's exhibits very often arise from a shift or a telescoping of things. She likes to establish a web of communication between history and nature, art and archaeology, or classical works. Her creations bring to mind numerous images, each image revealing another, and evoking stories where fabulous things are born from the prosaic while bringing a strange temporality to the present.

In her exhibit, ironically titled *Nature permanente*, she humorously mixes the archetype of female anti-seduction - the curler - with the romantic and ornamental aura of the weeping willow described in literature as the tree of melancholy and nostalgic memory.

Nature permanente is a cross between, a telescoping between the «hair» of the weeping willow and an apparition almost animist, like a ghostly presence weaving a link between plant and human. The object «curler» makes the weeping willow the subject and anthropomorphises it, bringing it into the human sphere, giving it an ancestral «spirit» in the manner of animist ontologies.

The Fagots Island takes on the air of a sacred forest...

For the artist, the relationship to memory like the game is woven into the distraction, like a persistent tension between what is fixed and what is in motion, between permanence and impermanence, origins and evolution, fundamentals and inventions, the balance is played out in the mischievousness of the artist and the pleasure of the visitor.

Céline Cléron uses a research technique that is memorial, historical, encyclopaedic and archaeological. Her exhibits emerge from an encounter between memories often linked to her personal experience, her childhood and the discovery of an object, a word or a buried story. The materials used are as fragile and precious as her reminiscences - the result of a sensation, a game, a shock. She often works in collaboration with artisans to reactivate disappearing techniques and gestures. Between discovery and teaching, she creates poetic and humorous passages between different territories, different stories. - Julie Crenn

Permanent nature
in situ installation
weeping willow and «curlers»
mixed technique: galvanized wire mesh, metal shade structures, red and blue anti UV plastic canvas, white PVC tubes and table tennis balls
100 cm x 35 cm (L x diam)

Creation 2021
Fagots Island



© Bertrand Huet / Tutti

La peau de chagrin / The skin of sorrow

Entitled *La peau de chagrin*, the exhibit is a reconstruction of a piece of road, an acknowledgement to the infrastructure project that would have built a road through the heart of the Hortillonages, which is now protected. The symbol of an ecological struggle which, in 1974, succeeded in cancelling a project for a bypass, the sculpture finally represents it, 47 years later.

Driven by the increase in economic exchanges, the Amiens bypass extension project was directly related to an idea of growth, and the well-being of nature seemed to have been overlooked. Once again in today's world, economic growth takes precedence over the preservation of nature, and to safeguard it, is seen as a perpetual action, engaged as a safeguard against what modernity hides within itself: a utilitarian vision of nature, considering it as a resource to be exploited.

If the Hortillonages in Amiens has avoided an upheaval of its natural environment, it is clear that, insidiously, its space has been considerably reduced over the years, conceding 97% of the original 10,000 hectares to the development of the city around it.

The skin of sorrow refers to the novel by Honoré de Balzac in which the protagonist has the opportunity to make his wishes come true at the cost of seeing the size of a piece of leather decrease and gradually erode the lifespan of its owner. Satire on the conflict between desire and longevity, the character dies of bitterness, driven by a last desire, to live again.

The work uses this concentric mirror as a message medium which is more ambiguous than it seems. This piece of the ring road floating in the water is an absurdity, the irony of an unrealised dream of modernity, drifting with the forces that come and go. A symbol of a hard-won fight in the form of an iceberg. Through this sample of the road which drifts, as if detached from the world, there is almost the charm of a still life. However, the volume seems asleep, waiting. Its presence, a potential link between the natural site and the city in the distance, sounds the alarm. In these troubled waters, the sculpture is dissonant, formulating by making reality tremble through the story of what could have happened, or perhaps what is already there.

The skin of sorrow
sculpture
polyethylene foam, bitumen and polyester
570 x 440 x 230 cm (L x W x H)

Creation 2021
Clermont Lake



© Bruno Grasser

Bruno Grasser's work is resolutely protean, it questions the movements of colliding worlds, revealing fragile dreams. The forms that the artist uses are imbued with nostalgia, no longer knowing to which world they belong. They are copied from reality, pasted or even modified, projecting them onwards to a new trajectory. Bruno Grasser could adopt the position of Walter Benjamin's storyteller in his eponymous book: to tell a story is always to tell it in one's own way.

Îlots / Islets

Safeguarding heritage sites and environmental issues are subjects to which Ilona Miknevičiute is particularly attached. The Amiens Hortillonnages is one of those exceptional ecosystems that inspires her, with its landscapes that combine bodies of water, islets, gardens and cultures, in which the relationship between man and nature has been forged over the centuries.

Developed by man since the Middle Ages, the Hortillonnages form a natural environment of marshes. The extraction of peat, used as fuel, has greatly contributed to the shaping of the current site; human interventions have gradually redesigned the landscape. Like an echo of this relationship between man and nature, the artist proposes to create an enigmatic landscape by designing a set of islands on Clermont lake.

The *Islets*, with rounded volumes and bloated shapes, evoke the peaks of volcanoes that have emerged from the water. Composed of plants mounted on a light metal structure that is hollow inside, they are made using the technique of mosaic culture, a technique that consists of composing three-dimensional models of plants according to their colours and sizes.

Rocking by the movement of the water, the islets contribute to the evocation of a utopian landscape while questioning our ecological future. These mysterious installations, inscribed in the majestic Hortillonnages space, call for a return to nature, to a more natural environment.

Lithuanian artist Ilona Miknevičiute has lived and worked in France for 20 years. Sometimes staying away from the usual places dedicated to creation and exhibition, she develops projects that are often involved. The relationships between the work, the place and the viewer are of particular interest to her. Ilona uses different media such as sculpture, installation and video. Recently, her artistic research has prompted her to take an interest in environmental issues. It was by crossing art and ecology that she began to experiment with projects around the association of the living and the non-living in a sculptural form. The visual artist thus questions a possible cohabitation between the plant and the sculpture.

Islets
installation
3 islands
aluminium, polystyrene, potting compost and plants
5 m x 4 m x 3 m (L x W x H)

Creation 2021
Clermont Lake



Navette / Shuttle

On the Île aux Fagots, we see a small golden boat called *Navette* floating on the water... In this region intimately linked to textiles since the Middle Ages, the boat symbolises for the artist the shuttle used on the looms, a tribute to the flourishing past of the Amiens textile industry. The artist here tries to promote the interaction between his practice of «drawing» by materialising it, and the perception that the visitor may have of it when discovering it in a public space, that of the Hortillonnages.

Since 2011, Keita Mori has been developing his own technique in his drawings: with a glue gun, he applies threads to paper or a wall. The uniform lines, obtained with the threads, symbolises the component elements of a «system» or a «society»; they testify to a temporary and ambiguous reality, to plastic research on «fragments of the world» such as movement, time and space.

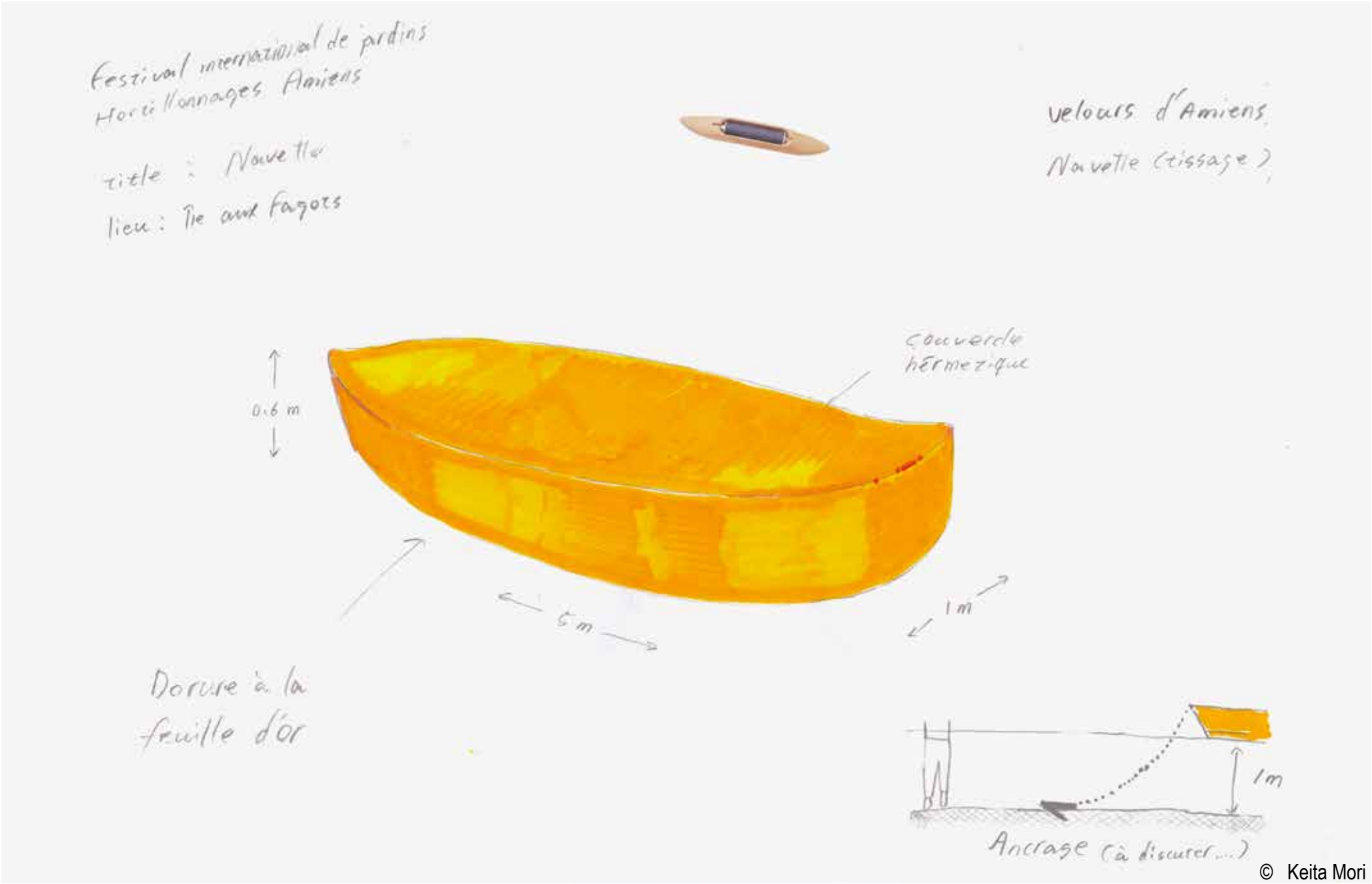
By participating in the International Garden Festival | Hortillonnages Amiens, the artist explains that he wishes to mark a decisive turning point in his artistic activities. If in recent years he has focused on the art of drawing, with the act of «drawing lines», he has been exploring since 2021, with the 10th year of the *Bug Report* series, new possibilities of creating three-dimensional work, and to produce some with objects related to textiles. With the shuttle crossing the fabric from right to left, the artist reveals a new line. The chain of movements that pierces through both sides of the material is also an allegory of «birth» which is repeated endlessly in the world in which we live.

With *Navette*, it is an original «texture» of the city that reveals the invisible exchanges between a large audience and a work of art, between a stable world and a moving world; as if the history of Amiens had been woven again.

Navette
in situ installation
wood and gold leaf
577 x 100 x 68 cm (L x W x H)

Creation 2021
Fagots Island

Japanese artist Keita Mori lives and works in Paris. After studying at the Tama University of Art (Tokyo), he completed his training at the University of Paris VIII in Master and at the National School of Fine Arts in Paris under the sponsorship of the Government of Japan - Agency for cultural affairs. In 2017, a personal exhibition was dedicated to him at the Drawing Lab Paris for the opening of the centre. His works are part of several private and public collections including «1 immeuble, 1 œuvre» under the aegis of the Ministry of Culture and the Emerige Endowment Fund (Massy), the FRAC PACA (Marseille) and the FRAC Nouvelle-Aquitaine MÉCA (Bordeaux). He is represented by the Galerie Catherine Putman.



3 STUDENT PROJECTS

UFR des Arts

University of Picardy

Jules Verne

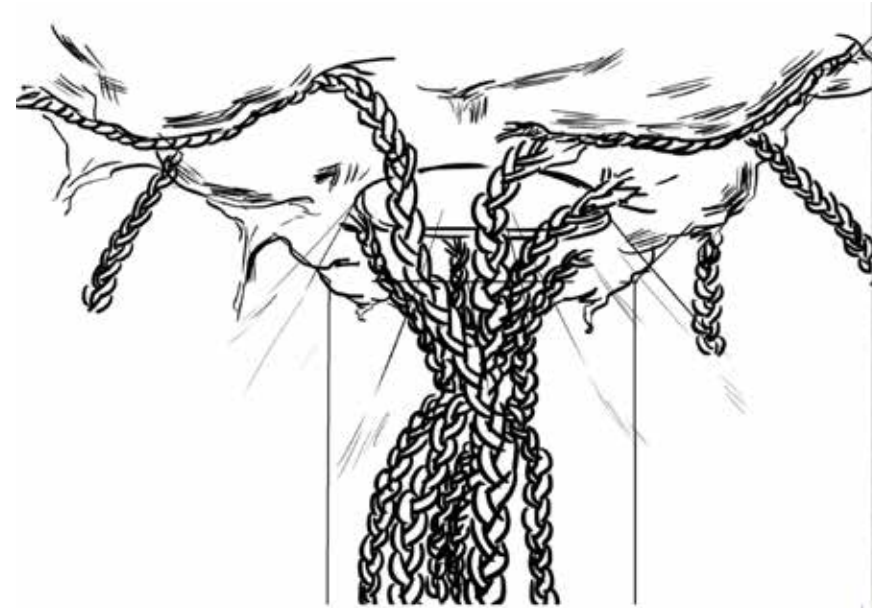
Free-birds collective - ALEA
Milena Oliveti - Chahinez Hannache - Théo Michau
A multicultural collective, Free-birds was naturally interested in the theme of travel and Jules Verne, an emblematic figure of the city of Amiens. The journeys of each member, and their view of the journey, a promise of escape, have made it possible to imagine a monumental installation that brings together their visions.

Les Éphémères collective - Samarobriva
Oriane Limousin - Tatiana Cazes-Girard - Matteo Nicoli - Adrien Gaudefroy - Savannah Salingue - Océane Duhamel - Kathleen Istas
Les Éphémères is a group of seven students. Why Éphémères? All the projects produced by the group are ephemeral, they are not intended to last. And, at the end of the academic year, the group will be dissolved, each member will move on. It is also a reference to the butterfly of the same name which only lives for a very short time...

The Tisserins Collective - Tisser des liens
Lucas Lefebvre - Maea Terihoania - Ilana Oudaer - Peroline Saintot - Anthony Lauvand - Arnaud Rouget - Balsem Jeridi - Floriane Marie Joseph - Meriem Krikab - Nicolas Delahaye - Tony Nguyen
The weaver bird weaves an elaborate, ball-shaped nest with twigs and leaf filaments. The Tisserins collective is developing a similar approach by weaving and braiding a sort of cocoon inside a cabin. The production of this project also allows this collective of eleven students to weave their own links in the same way that they weave them in their exhibit between man and nature...

Creations 2021

Clermont Lake



ALEA

The exhibit is inspired by Jules Verne's novel, *Five Weeks in a Balloon* (1863). It is a contemporary delve into the universe of this writer from Amiens. The theme of travel is evoked by the crash of a hot air balloon, which is rather ironic given the current situation where travel is very restricted! The balloon envelope is intriguing: why is this «aerial shipwreck» in the Hortillonnages? What is it hiding? The accident would have certainly diverted travellers from their journey, leaving them unable to continue with their planned trip... *ALEA* here addresses the issue of failure and its effects on each of us; what is the result of a crash in terms of changes and the adaptive capacities of humans? By locating this damaged giant in a fragile and isolated environment, Free Birds hijacks the primary function of this balloon flying over the Earth: the eye is drawn to new or even unknown sensations and emotions that appear, it is an experience that has become rather common in these times of Covid-19.

Samarobriva

Samarobriva is the Gallo-Roman name for the city of Amiens. The *Samarobriva* project, examines the underground history of the city, on its secular strata which are superimposed over the centuries, and some of the remains are still visible in Place Gambetta. With a cabin overflowing with silt, struggling to support all the material it contains, the Les Éphémères collective explores the notions of destruction, overflow and invasion. The silt flows from all of its doors and windows, sometimes spreading still further, forcing the visitor to walk around this mass of silt. The visual effect is appealing it gives the illusion of a cabin overflowing with silt, that is filled with this fertile quagmire, but it is just an illusion! There is not a handful of silt inside the cabin, it is only deposited on the outside of the painted wooden structure which simulates muddy torrents...

Tisser des liens

The human hand unites with the machine to shape an environment combining weaving and nature. With *Tisser des liens*, the collective imagined a space inside a shed to create an installation that echoes nature by mixing manual braiding of natural fibres and mechanical meshing of machined materials. These practices of entanglement of materials are rooted in our history, they have become industrialised, which has - unfortunately - led to a distance between the individual and the work of the material; the hand is no longer the tool. And this link, in the absence of technical education, is unravelling; we buy today without knowing or recognising. Through this disinterest, culture and know-how are also lost. However, the techniques form a universal language that makes it possible to regroup and weave relations between generations and cultures: they are silent witnesses of the past. If the link is the thread, each living species develops techniques to build an environment. This exhibit offers a new ecosystem combining primitive techniques and current practices to perpetuate this thousand-year-old link between man and nature.



The International Garden Festival | Hortillonnages Amiens is a festival of creation to be shared with family, alone or with friends
a Festival of the senses, a Festival of emotions, a Festival of healing, between a stroll & a day-dream
An acoustic concert with La Lune des Pirates at the Clermont Lake - Wellness time on the Île aux Fagots - Listening to Hortillophones and the surrounding sounds...





Once upon a time, the Festival in pictures #1

visuals available for the press



Pierre-Alexandre Rémy, *Hortillonages en pli*, 2013
International Garden Festival | Hortillonages Amiens © Yann Monel



Atelier du Dehors : Guillaume Besnier, *Le banquet cornélien*, 2020
International Garden Festival | Hortillonages Amiens © Yann Monel

Once upon a time, the Festival in pictures #2

visuals available for the press



Atelier du Gründberg, *Small is beautiful - Une houblonnière jardinée*, 2015
International Garden Festival | Hortillonages Amiens © Yann Monel



Florent Morisseau, *Le potager embarqué*, 2010
International Garden Festival | Hortillonages Amiens © Yann Monel



Simon Augade, *Affaissement*, 2019
International Garden Festival | Hortillonages Amiens © Yann Monel



Collectif GAMA, *Fragments*, 2013
International Garden Festival | Hortillonages Amiens © Yann Monel



Julien Laforge, *De bords à corps*, 2017
International Garden Festival | Hortillonages Amiens © Yann Monel



Green Resistance, *Île était une fois*, 2019
International Garden Festival | Hortillonages Amiens © Yann Monel



Boris Chouvellon, *Miroir aux alouettes*, 2014
International Garden Festival | Hortillonages Amiens © Yann Monel



Solène Ortoli, *La chambre des lisières*, 2018
International Garden Festival | Hortillonages Amiens © Yann Monel



Stéphane Larcin et Baptiste Demeulemeester, *Cabotans maraîchers*, 2019
International Garden Festival | Hortillonages Amiens © Yann Monel



Andrew Fisher Tomlin et Dan Bowyer, *Remnant*, 2014
International Garden Festival | Hortillonages Amiens © Yann Monel



Collectif CLAP, *Les berges sonores*, 2016
International Garden Festival | Hortillonages Amiens © Yann Monel



Raphaëlle Duquesnoy, *Hortillophones*, 2019
International Garden Festival | Hortillonages Amiens © Yann Monel



The 2020 edition of the Festival in pictures #3

visuals available for the press



Alexis Deconinck, *Origami*, 2020
with the help of the students at the Faculty of Architecture La Cambre - Horta
of the University of Brussels
International Garden Festival | Hortillonages Amiens © Yann Monel



Atelier Faber, *Roques*, 2020
International Garden Festival | Hortillonages Amiens © Yann Monel



Atelier du Dehors : Guillaume Besnier, *Le banquet cornélien*, 2020
International Garden Festival |
Hortillonages Amiens © Yann Monel



Atelier eem, + 2°C = 43 cm, 2020
International Garden Festival |
Hortillonages Amiens © Yann Monel



Atelier Faber, *Roques*, 2020
International Garden Festival |
Hortillonages Amiens © Yann Monel



Atelier eem, + 2°C = 43 cm, 2020
International Garden Festival | Hortillonages Amiens © art & jardins HDF



Delphine Renault, *Hutte*, 2020
International Garden Festival | Hortillonages Amiens © Yann Monel



The 2020 edition of the Festival in pictures #4

visuals available for the press



Yuhsin U Chang, *Mémoire d'arbre*, 2020
a co-production lille3000 ELDORADO + Art & Jardins | Hauts-de-France 2019
International Garden Festival | Hortillonages Amiens © Yann Monel



Sylvie Bonnot, *Géométrie de la chute*, 2020
International Garden Festival | Hortillonages Amiens © Yann Monel



Atelier du Dehors : Guillaume Besnier, *Le banquet cornélien*, 2020
a participatory garden created with Les Incroyables Comestibles, Les Recyclettes,
the De la Graine à l'Assiette association and many volunteers
International Garden Festival | Hortillonages Amiens © Yann Monel



Collectif Pop Up, *À dans 10 ans...*, 2020
International Garden Festival | Hortillonages Amiens © Yann Monel



Collectif Pop Up, *À dans 10 ans...*, 2020
International Garden Festival | Hortillonages Amiens © Yann Monel



Anne Houel, *Cultures*, 2020, with the support of IP2, Didier Webre
International Garden Festival | Hortillonages Amiens © Yann Monel

GARDENS OF THE SOMME VALLEY

a landscape tour
along the river

In the Somme department, Art & Jardins | Hauts-de-France promotes the riverside and adjacent areas through artistic and landscaped creations which highlight the incredible beauty that the river has symbolised since Antiquity, with its mosaic of natural environments, the omnipresence of water and the great diversity of fauna.

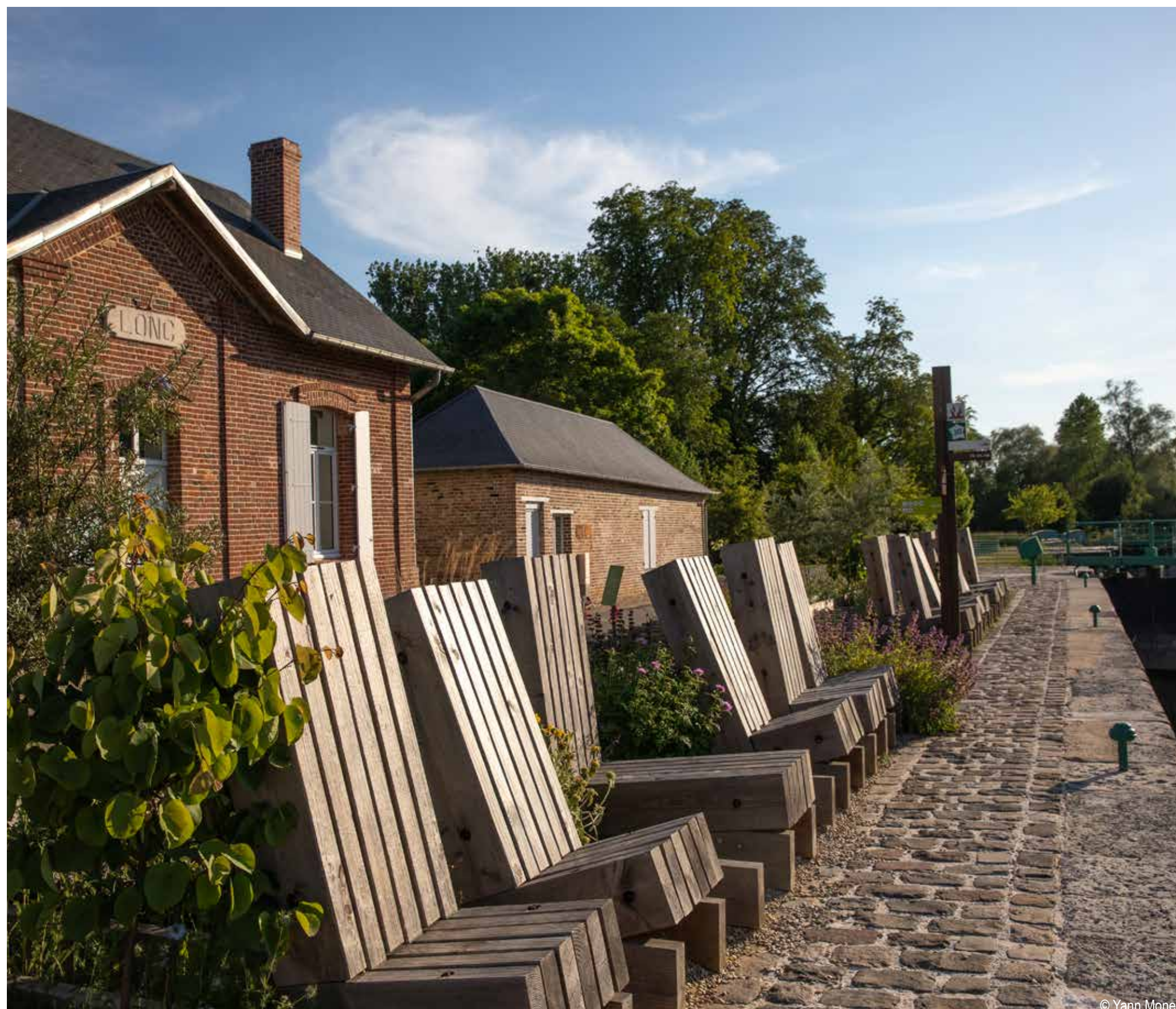
The association has been invited to be part of the management of the project «**Valley of the Somme, Ideal Valley**» by designing **new gardens at the lock keepers' houses and various emblematic sites along the valley**. It is a route that naturally extends that of the International Garden Festival | Hortillonnages Amiens, beyond the canals and streams, through **a landscape and artistic route from Saint-Quentin to the Bay of the Somme**.

Three gardens can now be visited, a fourth will be completed in 2021:

Aisne • Saint-Quentin > *La faille*, Parc d'Isle, by Élise and Martin Hennebicque - Prix AJAP 2018

Somme • Abbeville > *Coup d'œil entre deux eaux*, Parc de la Bouvaque, by Atelier Les Jardiniers Nomades - Prix AJAP 2016

Somme • Long > *Le jardin destock*, Lock keeper's house, by the Wagon Landscaping agency - Prix AJAP 2016



Long - Wagon Landscaping, *Le jardin destock*



Saint-Quentin - Élise et Martin Hennebicque, *La faille*



Abbeville - Atelier Les Jardiniers Nomades, *Coup d'œil entre deux eaux*



GARDENS OF PEACE HAUTS-DE-FRANCE - BELGIUM - GRAND EST

A Peace Trail to visit in the Hauts-de-France region



Vimy - Canadian Garden of Peace - Collectif Escargo, *Drapeau*



Craonne - Moroccan Garden of Peace - Karim El Achak & Bernard Depoorter, *Le Jardin des Hespérides*



Compiègne - Franco-German Garden of Peace- Marc Blume, Gilles Brusset & Francesca Liggieri, *Le troisième train*



Le Quesnoy - New Zealand Garden of Peace - Xanthe White, *Rangimarie*

Aisne

Craonne

- German Garden of Peace / 2018
- Italian Garden of Peace / 2018
- Moroccan Garden of Peace / 2018

Located in Vieux-Craonne, on the Chemin des Dames

Nord

Le Quesnoy

- Belgian Garden of Peace / 2018

*Interreg France-Wallonie-Vlaanderen Micro-projet | Microproject PLATO**

- New Zealand Garden of Peace / 2018

Located in the moat of the Vauban fortifications

Oise

Compiègne

- Franco-German Garden of Peace / 2018

Located near the Glade of the Armistice

Pas-de-Calais

Arras

- Scottish Garden of Peace / 2018

Located near to the Faubourg d'Amiens Military Cemetery

Neuville-Saint-Vaast

- Czech and Slovak Garden of Peace / 2019

Located next to the National Necropolis and the Monument to the Fraternisations

Notre-Dame-de-Lorette

- French Garden of Peace / 2018-2020

Located near the Ring of Memory

Vimy

- Canadian Garden of Peace / 2018

Located near the Canadian National Vimy Memorial Visitor Centre

Somme

Peronne

- Irish and Northern Irish Garden of Peace / 2018

*Located in the moat of the castle -
Historial de la Grande Guerre*

Thiepval

- English Garden of Peace / 2018
- Welsh Garden of Peace / 2018

*Located near the Visitor Centre - Museum,
in the wood leading to the Memorial*

Belgique

Passchendaele

- French Garden of Peace / 2019

*Interreg France-Wallonie-Vlaanderen Micro-projet | Microproject PLATO**

Located in a poppy at the Memorial Museum Passchendaele 1917

A creative and landscaped journey through the places of memory of the Great War from Hauts-de-France to Belgium and the Grand Est

The association Art & Jardins | Hauts-de-France and the Centenary Mission of the First World War have developed a creative and innovative journey in the colours of the nations that were at war and who now embrace the cause of peace in the contemporary world. **An unprecedented landscaping project on the emblematic memorial sites of the First World War**, it is an invitation to landscape architects the world over, to trace lines of reflection in a contemporary world rich in planetary mixing, but also riven by economic, political and ecological upheaval.

Since 2018, the centenary year marking the end of the First World War, 14 Gardens of Peace have been created in the five departments that form the Hauts-de-France Region. They offer a **different, sensitive and complementary approach to places of memory**: from the moat of the Castle in Peronne to the moat of the Vauban fortifications in Le Quesnoy, from the Glade of the Armistice in the forest of Compiègne to the village of Vieux-Craonne on the Chemin des Dames, via Arras, Vimy, Neuville-Saint-Vaast, Notre-Dame-de-Lorette and also to Belgium at the Memorial Museum Passchendaele 1917. Over the years, the Gardens of Peace have been created with the support of local communities and numerous sponsors. They bear **witness to a necessary look to our future, to this peace that is always questioned, and create spaces for rest and reflection.**

In the Hauts-de-France, this Peace Trail has experienced such resilience among all generations of visitors and partners that the association would now like to extend it to other areas, that are also located on the front lines of the First World War. **This route will run from Belgium to Alsace via the Nord, Pas-de-Calais, Somme, Aisne, Oise, Ardennes, Marne, Meuse, Moselle, the Meurthe-et-Moselle, the Vosges, the Bas-Rhin and the Haut-Rhin.** Last November, a partnership agreement was signed with the Ministry of the Armed Forces to produce gardens on the sites of the national necropolises of the Hauts-de-France and the Grand Est.

By 2023, 40 Gardens of Peace will be produced. They will form **a path of Peace that is unique in Europe, an echo of the circuit of Memory of the Great War.**

In 2021-2022, the Gardens of Peace trail in the Hauts-de-France will be enriched with 8 new gardens to the memory of 8 nationalities:

Nord • Flesquières > Franco-British Peace Garden, in progress

Pas-de-Calais • Arras, Carrière Wellington > New Zealand Peace Garden

Pas-de-Calais • Neuville-Saint-Vaast > Polish Peace Garden, in progress

Pas-de-Calais • Richebourg > Portuguese Peace Garden + Indian Peace Garden

Somme • Amiens > Australian Peace Garden

Somme • Noyelles-sur-Mer > Chinese Peace Garden

Aisne • Braine, Chemin des Dames > Danish Peace Garden

In the Grand Est, the countries envisaged for the creation of the Jardins de la Paix in 2021-2022 are France, Germany, Austria, Romania, Algeria, former Indochina (Vietnam, Laos, Cambodia), the United States of America, Russia and a country in sub-Saharan Africa:

Ardennes • Vouziers > National Necropolis of Chestres, with a Czech & Slovak garden

Marne • Sainte-Marie-à-Py and Souain-Perthes-lès-Hurlus > Monument to the Dead of the Armies of Champagne

Meuse • Douaumont > National Necropolis of Fleury-devant-Douaumont, with 4 gardens planned

Moselle • Metz > National Necropolis of Châmbière

Meurthe-et-Moselle • Montauville > Le Pétant National Necropolis

Vosges • Ban-de-Sapt > National Necropolis of La Fontenelle

Haut-Rhin • Wattwiller > National Monument of Hartmannswillerkopf



CITIZENS' GARDENS MINING BASIN

Participatory gardens in the heart of former mining towns

In the Mining Basin, listed as a World Heritage Site by UNESCO, Art & Jardins | Hauts-de-France is developing a project based on **participatory gardens to promote industrial heritage and to celebrate workers' solidarity**. Slag heaps, pits, winding heads and miners' houses are all elements of inspiration for the landscapers and artists who design the gardens and the exhibits, with the complicity of the inhabitants, the schoolchildren and the users. This process of **citizen consultation** is based on **inclusive mediation**; a participatory and civic approach supported by the Hauts-de-France Region, the Department of the Pas-de-Calais, the Communities of Agglomerations Béthune Bruay Artois Lys Romane (CABBALR) and Lens-Liévin (CALL), the Pays d'Art et d'Histoire of Lens-Liévin, Odyssey 2019 and the sponsors.

During the exchanges and meetings, there are **questions of memory to preserve, stories to tell, traditions to perpetuate, spaces to develop and natural areas to protect**; all these approaches are integrated into the landscape and plastic productions on the former Quenehem city of Calonne-Ricouart and on the îlot Saint-Louis of Grenay.

The Citizens' gardens are **an invitation for visitors to understand the industrial past of the Mining Basin and provides a way for residents to re-invest in the public spaces of their towns**. New projects are under consideration in the Pas-de-Calais to extend this citizens' journey to other areas of the Department, and other specific groups.

In 2020, 5 gardens were produced in the Mining Basin:

Calonne-Ricouart • ancient city of Quenehem

> *L'Aéroport - jardin d'atterrissage / The airport-landing garden* by the Wagon Landscaping agency

> *Terre, terrils et terriens / Earth, slag heaps and earthlings* by the Green Resistance collective

> *Paysage d'avant / Front landscape* by scenographer Solène Ortoli

> *Domostwo* by the Franco-Polish duo Hélène Soulier & Ewa Rudnicka

Grenay • îlot Saint-Louis

> Requalification of the îlot Saint-Louis where the Ferdinand Buisson school is located by the Atelier de l'Ours



Calonne-Ricouart - Green Resistance, *Earth, slag heaps and earthlings*



Calonne-Ricouart - Green Resistance, *Earth, slag heaps and earthlings*



Calonne-Ricouart - Solène Ortoli, *Front landscape*



Calonne-Ricouart - Wagon Landscaping, *The airport-landing garden*



Grenay - Atelier de l'Ours

CECI N'EST PAS UNE CAROTTE,



C'EST TON
FUTUR
POTAGER

DONNE TON IDÉE SUR L'E.N.T
ET DEVIENS ACTEUR DU PROJET



Calais - Pierre de Coubertin High School



Chauny - High Schools



Lille - Louis Pasteur High School



Clermont - Cassini High School



Calais - Pierre de Coubertin High School



Clermont - Cassini High School



Calais - Pierre de Coubertin High School



Amiens - Delambre-Montaigne High Schools



Clermont - Cassini High School

HAUTS-DE-FRANCE VEGETABLE GARDENS

5 high schools - 5 departments - 5 landscapers
2020-2021

In partnership with the Rectorate of the Hauts-de-France academic region, the Academy of Amiens, the Academy of Lille, and in conjunction with the services of the Hauts-de-France Region, the association Art & Jardins I Hauts-de-France launched in 2020 the **creation of educational vegetable gardens in high schools in the region to make young people aware of issues concerning nourishment as well as the challenges of «healthy eating» and short supply chains.** Inspired by models already developed in schools in urban areas of the Scandinavian countries and French systems such as eco-delegates, Art & Jardins I Hauts-de France wishes **to put high school students in a situation of reflection facing the major issues of the contemporary world:** environmental protection and sustainable development, awareness of the principles of permaculture and the possibility of creating vegetable gardens, food self-sufficiency, preservation of water resources, responsible spatial planning, civic responsibility, understanding plants, vegetables, fruits and their uses.

Supervised by young landscapers and teachers, high school students participate in these vegetable gardens (preparation of the land, design of the gardens, choice of crops and all the components of a vegetable garden) designed according to the principles of sustainable agriculture. They also ensure the maintenance and harvesting of the vegetable gardens with their teachers and certain technical services of the establishments. The crops will be used in the canteens. Cooking workshops and meetings with nutritionists, dieticians or professionals from the local food industry can be organised.

Art & Jardins I Hauts-de-France provides the establishments and their managers with all of its know-how and expertise, both from the point of view of creation, animation and mediation. The landscapers with the teachers, apart from the design and construction of the vegetable gardens, support the development of the various gardens and carry out educational work. Technical teams and canteen staff are also involved in the various stages of the project to participate in the construction of vegetable gardens, to introduce plantings suitable for the composition of menus and to involve high school students in the preparation of meals.

In 2020-2021, this first process is being carried out in five high schools, each located in one of the five departments of the Hauts-de-France Region:

Aisne • Chauny > High Schools with the Atelier de l'Ours

Nord • Lille > Louis Pasteur High School with Léonard Nguyen Van Thé

Oise • Clermont > Cassini High School with Rémi Algis (Atelier Rémi Algis) & Claire Vigé Hélie

Pas-de-Calais • Calais > Pierre de Coubertin High School with Green Resistance

Somme • Amiens > Delambre-Montaigne High Schools with Vergers Urbains, Atelier l'Embellie & Épigénie

As of last November, after having carried out the soil studies, the work of mediation and pedagogy with the high school students began and will end in March. In the spring, the production of the vegetable gardens will begin. And, **in June 2021, the vegetable gardens will be inaugurated at the same time as the first harvests.**



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